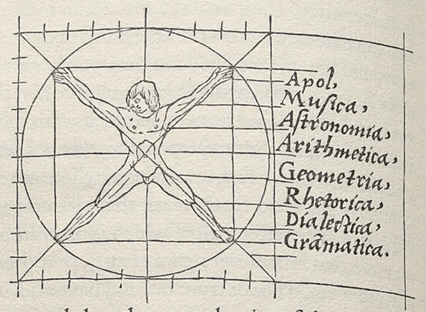
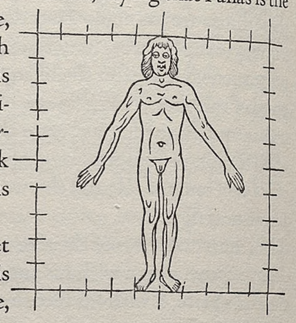
most line of said square; and in the divisions between the lines I have placed Apollo and the nine Muses. It seems to me now to be well, and not without good reason, that I should draw the human body in harmony with Apollo and the seven Liberal Arts, the better to show forth the perfection, not only of the said human body, but of our divine Attic letters. The figure, as I have drawn it, follows.



IN this figure you see the man with feet & hands extended to equal lengths, & touching the four corners of the lesser square, for at those points the circle and the square join. The central point of the man thus drawn is the navel; but the central point of the other man, whose arms only are extended, and whose feet are close together, is in the middle of the groin just above the organ of generation. The reason why I have adapted the seven Liberal Arts to the man with feet & hands extended, rather than the nine Muses, is that the said Liberal Arts are more concerned with bodily exercise than are the nine Muses, who are celestial and divine persons, wherein the mind is more active than the body. And for a like reason I find that students, and they who give more serious thought to the qualities & the nature of things, make a distinction between the goddess Pallas and Minerva, saying that Pallas is the Goddess & Queen of all Knowledge, & Minerva of the Arts alone, in which according to the etymology, that is to say, the true interpretation, of Minerva,—*Quæ dicitur a minuendis neruis*,[33]—our limbs & nerves grow weak by dint of the violent exercise that is required therein.

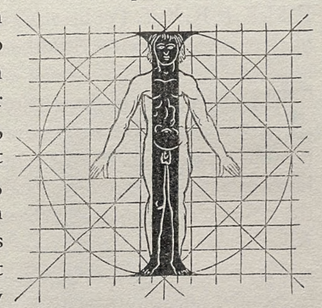


FUrthermore, the man whose feet are close together touches with his head the topmost line of his square,

to signify that the Muses & Sciences are, as I have said, celestial things, to which one cannot attain without exalted contemplation. The man reduced in height by having his legs and arms extended, has his head much below the topmost line of the square, to show that the seven Liberal Arts do not require such lofty contemplation as the Muses and Sciences, but are of middling importance, and more easily understood.

I Cannot refrain from repeating our aforementioned shout of triumph, IO, IO, the more abundantly to establish my words & reasons already set forth, & to show that our Attic letters, which, as I have said, are all made from the I and the O, are so well conformed to nature that they agree in measurement and proportion with the human body; and to make this the more clearly understood, I put before the eyes of all well-wishing lovers of knowledge the following figures, first of the I & then of the O.

IN this figure we can see that what I have hereinbefore called the unit, to indicate the thickness of the shaft of the I, is equal to the thickness of the head of the human body, which is a tenth part thereof. I have said also that the I has three units of breadth at the top, that is to say, one unit for its main portion & two for its two ears, which makes three units. At the foot there are three units and two halves, following the law of nature, which says that man standing erect on his feet occupies more space with his feet than with his head. We can easily understand that a man erect on his feet must have them a little apart, otherwise he could not stand firm. It is very evident that a pyramid stands more firm when it rests upon the broader end than if it were set contrariwise. So, for a like reason, our I must be broader at the base than at the top, and this, as I have said, by the width of a unit, which is cut in two, a half-unit being placed on each side of the foot. It remains now to draw the human body within the O, to make clear what we have said above as to the lesser square, and to show that the centre of this O will be found exactly at the centre of the man drawn therein, which is shown in manner following.



GEOFROY TORY *Champ Fleury* GEORGE B. IVES, TRANSLATOR NEW YORK, 1927 THE LESSING J. ROSENWALD COLLECTION, LIBRARY OF CONGRESS Octavo